been mechanically reproduced. The Chinese form of block printing has allowed them to be multiplied. Some of the most famous have been transferred to stone, and can thence be almost endlessly copied by rubbings—a practice much employed by the Chinese.

Also as in the case of paintings, certain themes have been treated many times. One of the most popular has been the Thousand Character Classic *(Ch'ien Tzu Wen).* It is attributed to a scholar of the sixth century A.D. and contains a thousand different characters, no one of which is repeated, arranged four in a line in complete sentences. It was, it may be noted, long used as an elementary text in the schools. Still another has been a famous example of Wang Hsi-chih's penmanship, the Orchard Pavilion of Ting Wu *(Ting Wu Lan Ting).*

Again as in the case of painting, canons have been laid down for calligraphy. Probably sometime in the Sui or T'ang—although they were attributed to a famous calligrapher of the Han—eight rules were set forth, illustrated in writing the character *yung.* Under later dynasties these were multiplied and elaborated.

Many styles of writing have been developed. At least ten are recognized, and in recent times at least six have been in use—some of them for special purposes only. The four most frequently seen are that which is usually adopted for books, with each stroke clearly written, the "pattern style" for formal and official documents, a running hand, and the *ts'ao* or "grass" hand which is even more abbreviated than the latter.

With their emphasis upon calligraphy, the Chinese have naturally given a great deal of attention to writing materials—paper, pen, ink, and ink-stone. Paper is of several grades

and is made of a number of materials. Rice straw, rags, bamboo, what is sometimes known as "paper mulberry," and at least two other plants are employed. In each case, of course, a different kind of paper is produced. Some grades are entirely of plant fibre. Others are treated with sizing—perhaps impregnated with starch. Some, in spite of their apparent fragility, have been very enduring. Not only have specimens of Han times been preserved in the dry desert air of the Western frontier, but entire printed books have come down from the Sung, and there are examples from earlier dynasties. The ink is made from soot resulting from the burning of